

**For photos, interviews, etc., contact:**  
Terence Keane, Director of Public Relations  
510.647.2917, [tkeane@berkeleyrep.org](mailto:tkeane@berkeleyrep.org)

FOR IMMEDIATE RELEASE

**GALATI & MURAKAMI MAKE BERKELEY REP TREMBLE WITH *after the quake***  
**Tony Award-winning director stages heartwarming stories by renowned Japanese author**

SEPTEMBER 10, 2007 – This October, Berkeley is the epicenter of Bay Area drama when Tony Award-winning director **Frank Galati** brings *after the quake* to Berkeley Repertory Theatre. In the aftermath of the Kobe earthquake, Japan's illustrious author **Haruki Murakami** penned a beautiful book of stories by this name – and now Galati offers up a tender and inventive adaptation of two of these tales. Performed on Berkeley Rep's intimate Thrust Stage, the show begins previews on **October 12**, opens **October 17**, and closes **November 25**. The executive producers of *after the quake* are Bill Falik and Diana Cohen, Wayne Jordan and Quinn Delaney, Marjorie Randolph, Richard A. Rubin and H. Marcia Smolens, and the Strauch Kulhanjian Family. The official season sponsors for Berkeley Rep's 40<sup>th</sup> birthday are BART and Wells Fargo.

"It's a pleasure to bring this show to Berkeley Rep," **Galati remarks**. "Murakami is one of the most dazzling and mysterious writers of fiction in our contemporary world. His vision is at once comic and disturbing. His sense of language is clean, precise, and deeply poetic. When we approached Murakami to adapt the book, we couldn't have predicted that such vast calamities would unfold before our eyes – here in the aftermath of 9/11, Katrina, Rita, and the tsunami. *after the quake* speaks to the loss of life, the shattering grief, the terrible fear of a world unstable politically, and a planet that seems to be shifting under our feet."

"I'm really pleased to bring Frank Galati's staging of Murakami's remarkable stories to Berkeley Rep," says **Tony Taccone**, the Theatre's artistic director. "Frank is a director whose work I have long admired. His adaptations for both the film and the stage – which include *The Accidental Tourist* and *The Grapes of Wrath* – remain singular accomplishments. It is delightful to watch him train his theatrical insight and expansive imagination on the uniquely magical world of Haruki Murakami."

Frank Galati earned rave reviews for Broadway's *Ragtime* and two Tony Awards for *The Grapes of Wrath*. Haruki Murakami won Japan's equivalent of the Pulitzer for novels such as *Kafka on the Shore* and *The Wind-Up Bird Chronicle*. Now the two talents collide in ***after the quake***, which the

(MORE)

**New York Times** called “an elegant, economic, gently hypnotic piece of theatre.” A timid man woos an old flame, enchanting her anxious daughter with whimsical stories of a six-foot frog’s fight to save Tokyo. In this poignant new play, we see that a storyteller can’t dispel the world’s woes, but he can teach a child – and himself – how to face fear. Berkeley Rep and La Jolla Playhouse shake up California with Steppenwolf Theatre’s production of *after the quake*.

**TimeOut Chicago** proclaims, “*after the quake* is rare: a comfortable play to watch but a haunting one to remember.” The **Chicago Tribune** declares, “Murakami’s small gems caught the imagination of adapter-director Frank Galati, who has gracefully intertwined them into a mesmerizing 100-minute theatre piece filled with plenty of humor and whimsy... a treatise on how we can travel with our imaginations to new, vibrant territory.” But perhaps the show’s delicate beauty is best described in the words of one of Murakami’s characters: “I want to write about people who dream and wait for the night to end, who long for the light so they can hold the ones they love. But right now I have to stay here and keep watch over this woman and this girl.”

**Haruki Murakami** became Japan’s most celebrated author after an epiphany at a baseball game convinced him he could write novels. Born in Kyoto in 1949, he grew up in Kobe and studied in Tokyo. His first book, *Hear the Wind Sing* (1979), won the Gunzou Literature Prize. He followed this success with *Pinball 1973* (1980) and *A Wild Sheep Chase* (1982), earning the Noma Literary Prize for New Writers. These first works are now known as *The Trilogy of the Rat*. His subsequent books include *Hard-Boiled Wonderland and The End Of The World* (1985); *Norwegian Wood* (1987); *Dance, Dance, Dance* (1988); *South of the Border, West of the Sun* (1992); and *The Elephant Vanishes* (1993). In the early nineties, Murakami spent four years in the United States; he taught at Princeton and wrote *The Wind-Up Bird Chronicle* (1994), which won the Yomiuri Literary Prize. But he returned home in 1995, after the Kobe earthquake and the poison gas attack in the Tokyo subway. Murakami responded to these tragedies by interviewing the victims, publishing a nonfiction book known in English as *Underground* (2000) and the collection of short stories called *after the quake* (2002). Other recent works include *Sputnik Sweetheart* (1999), *Kafka on the Shore* (2005), and *After Dark* (2007). Murakami’s books have been published in more than 30 languages – and he often translates American authors into Japanese, including titles by Raymond Carver, F. Scott Fitzgerald, and John Irving. The two stories presented on Berkeley Rep’s stage also appeared in *GQ* and *The New Yorker*.

(MORE)

**Frank Galati** is renowned for transforming literary works into transcendent theatre. When he brought *The Grapes of Wrath* to Broadway, he won a Drama Desk Award, an Outer Critics Circle Award, and two Tony Awards – as adapter and director. He also received a Tony nomination for staging the Broadway hit *Ragtime*, which turned E.L. Doctorow's novel into a magical musical. Over the years, Galati has earned nine Joseph Jefferson Awards for his work on Chicago stages: five as a director, three as a writer, and one as an actor. In addition, he and his collaborator Lawrence Kasdan were nominated for an Academy Award for the screenplay to Anne Tyler's *Accidental Tourist*. Galati is a member of the Steppenwolf ensemble, an associate director at The Goodman Theatre, and an emeritus professor in the department of performance studies at Northwestern University. Outside of Chicago, his shows have been seen at many eminent institutions, including the Brooklyn Academy of Music, Long Wharf Theatre, the Mark Taper Forum, and the Metropolitan Opera. In 2002, he was inducted into the American Academy of Arts and Sciences.

Galati has assembled a cast of uncommon magnitude for this production of *after the quake*. **Paul H. Juhn** (Katagiri / Takatsuki) has numerous New York credits, including *Fuenteovejuna* with the National Asian American Theatre Company; *SIDES: the Fear is Real*, directed by Anne Kauffman at Mr. Miyagi's Theatre Company; *wAve* at Ma-Yi Theater Company; and *White Chocolate*, directed by David Schweizer at The Culture Project. His regional credits include the Guthrie Theater, La Jolla Playhouse, and Mixed Blood Theatre. **Keong Sim** (Narrator / Frog) performed in *Rashomon* with Pan Asian Repertory Theatre and traveled with that production to the Havana International Theatre Festival. He has also been seen at the Cincinnati Playhouse, the Hangar Theatre, La Jolla Playhouse, Long Wharf, Paper Mill Playhouse, The Public Theater, the Repertory Theatre of St. Louis, and Steppenwolf. In Chicago, **Jennifer Shin** (Sayoko / Nurse) appeared in Collaboraction's long-running production of *The Intelligent Design of Jenny Chow* and in The Artistic Home's staging of *Savage/Love*. Her first feature-length film, *Second Moon*, was screened at the 2006 Pusan International Film Festival and at the Gene Siskel Film Center in Chicago as part of the 2007 Asian-American Showcase. **Hanson Tse** (Junpei) has performed off Broadway in *Righteous Babes* at P.S. 122, *Romeo and Juliet* at The Public, and *Zen Junior High* at HERE Arts Center. He appeared in the world premiere of Naomi Iizuka's *Strike-Slip* at the Actors Theatre of Louisville as part of the 2007 Humana Festival of New American Plays, and has also been seen at La Jolla Playhouse, Long Wharf, and Steppenwolf. Two local children will complete the cast, alternating in the role of Sala.

(MORE)

The actors are joined on stage by two **musicians** who perform a dreamlike score on cello and koto, a traditional Japanese string instrument. A member of the Belden String Quartet, **Jason McDermott** (cello) has provided accompaniment for *Alice* and *Hard Times* at Lookingglass Theatre Company, *The Clean House* at Yale Repertory Theatre, *The Dazzle* at Steppenwolf, *The Father* at Writers' Theatre, *The Passion Play Trilogy* at Arena Stage, *Pericles* at the Shakespeare Theatre Company, *Travesties* at Court Theatre, *Silk* at the Goodman, and *Whitman* at About Face Theatre. Berkeley Rep audiences will recall the sound of his strings from *The Secret in the Wings*. **Jeff Wichmann** (koto) was first introduced to the koto at Augustana College and then studied under koto master Kazue Sawai in Tokyo, earning an advanced koto license from the Sawai Koto Academy. Over the last 20 years, he has played with numerous ensembles at prestigious places such as the Kennedy Center, Lincoln Center, and the Tokyo Museum of Contemporary Art. He also performs with the rock band Tenki.

And, to give *quake* a solid foundation, Galati has recruited a team of **talented designers**. **James Schuette** (scenic designer) created the costumes for Berkeley Rep's *Big Love*. His extensive international credits include shows at American Repertory Theatre, Classic Stage Company, the Mark Taper Forum, Manhattan Theatre Club, New York Theatre Workshop, New York City Opera, Oregon Shakespeare Festival, Playwrights Horizons, Santa Fe Opera, and Seattle Opera. **Mara Blumenfeld** (costume designer) returns to Berkeley Rep where she previously designed Mary Zimmerman's productions of *Metamorphoses* and *The Secret in the Wings*. Her New York credits include the Brooklyn Academy of Music, Circle in the Square, Lincoln Center, the Metropolitan Opera, the New York Shakespeare Festival, and Second Stage Theatre. **James F. Ingalls** (lighting designer) returns to Berkeley Rep where he designed *How I Learned to Drive*, *McTeague: A Tale of San Francisco*, *The Revenger*, and *Yellowman*. Locally, he has also worked on shows at American Conservatory Theater, Cal Performances, San Francisco Ballet, and San Francisco Opera. **Andre Pluess** and **Ben Sussman** (sound designers) created sound for the Broadway productions of *I Am My Own Wife* and *Metamorphoses*. They have countless credits at theatres across the country, and local audiences will remember their work from Berkeley Rep's productions of *Blue Door*, *Honour*, *Metamorphoses*, and *The Secret in the Wings*. The stage manager for this production is **Malcolm Ewen**.

(MORE)

Theatre-lovers can prepare for the *quake* with **18 special events**:

- *Target @ Teen Night* begins at 6:30 PM on Friday, October 12, and includes dinner, a behind-the-scenes discussion with a member of the artistic team, and a performance of *after the quake*. Tickets are \$8 for members of Berkeley Rep's Teen Council, \$12 for all other teens. For details, call 510.647.2978 or e-mail [school@berkeleyrep.org](mailto:school@berkeleyrep.org).
- *Opening night* festivities for *after the quake* are held on Wednesday, October 17, including a pre-show dinner for donors at Downtown Restaurant and a post-show party for the audience featuring food from Liaison Bistro and wines from Raymond Vineyards.
- Berkeley Rep's new *book club* – led by the Theatre's literary manager, Madeleine Oldham – meets at 6:30 PM on Friday, October 26. Please read Murakami's novel *The Wind-Up Bird Chronicle* before attending – and RSVP by calling 510.647.2916 or e-mailing [mspence@berkeleyrep.org](mailto:mspence@berkeleyrep.org).
- Free 30-minute *docent presentations* about the show take place every Tuesday and Thursday at 7:00 PM: October 16, October 18, October 23, October 25, October 30, November 1, November 6, November 8, November 13, November 15, and November 20. There will be no docent presentation on Thanksgiving, but an extra presentation has been scheduled for Friday, November 23.
- *Post-play discussions* moderated by theatre professionals follow the 8:00 PM shows on Thursday, November 1; Tuesday, November 13; and Friday, November 16.

This year, Berkeley Rep isn't just shaking things up on stage – it's also introducing **new prices** that let more people experience the best theatre in the Bay Area. Each theatre is now divided into three seating sections with different prices for each section. These new prices make Berkeley Rep more affordable to people in the community who are just starting school, starting careers, and starting families – because lower prices are now available for every performance. **Tickets to *after the quake* start as low as \$27** – and discounts are available for groups, seniors, students, and anyone under 30 years of age.

Take full advantage of these prices – and get a seismic experience all year long – by subscribing to Berkeley Rep. **Subscriptions are on sale now and start as low as \$84**, a savings of up to 33% on every ticket! Full- and Main-Season subscribers receive the best seats and the lowest

(MORE)

prices. It's also possible to "choose your own" subscription of three or more plays: not only do you get to select the shows you want to see, you can pick which performances to attend. With every package, subscribers receive valuable benefits such as discounts when purchasing tickets for guests, the right to reschedule for free, and the opportunity to secure seats before the general public for special events like Carrie Fisher's *Wishful Drinking*. For the best seats, order now!

**Berkeley Rep's Thrust Stage** is located at 2025 Addison Street, one block from Berkeley's downtown BART station and close to AC Transit bus lines. The box office is next door at 2025 Addison Street. For tickets or information, call **510.647.2949** or toll-free at **888-4-BRT-Tix** – or simply click [berkeleyrep.org](http://berkeleyrep.org).

###

Born in a storefront on College Avenue, **Berkeley Rep** has moved to the forefront of American theatre – and is still telling unforgettable stories. Founded in 1968 by Michael Leibert, the Theatre quickly earned respect for presenting the finest plays with top-flight actors. In 1980, with the support of the local community, Berkeley Rep built the 400-seat Thrust Stage where its reputation steadily grew over the next two decades. It gained renown for an adventurous combination of work, presenting important new dramatic voices alongside refreshing adaptations of seldom-seen classics. In recognition of its place on the national stage, Berkeley Rep was honored with the Tony Award for Outstanding Regional Theatre in 1997. The company celebrated by unveiling a new 600-seat proscenium stage in 2001, the state-of-the-art Roda Theatre. It also opened the Berkeley Rep School of Theatre, the permanent home for a 22-year tradition of outreach and education programs. The addition of these two buildings transformed a single stage into a vital and versatile performing arts complex, the linchpin of a bustling Downtown Arts District which has helped revitalize Berkeley. In four decades, nearly four million people have enjoyed 300 shows at Berkeley Rep, including more than 40 world premieres. The Theatre now welcomes an annual audience of 180,000, serves 20,000 students, and hosts dozens of community groups, thanks to 1,000 volunteers and more than 400 artists, artisans, and administrators. In the last year, four shows seen at Berkeley Rep have gone on to New York: *Bridge & Tunnel*, *Brundibar*, *Eurydice*, and *Passing Strange*. Now a series of gifted guests arrives with amazing stage presents for Berkeley Rep's 40<sup>th</sup> birthday.

###



**after the quake**  
FACT SHEET

**WHO:** Written by Haruki Murakami  
Adapted for the stage and directed by Frank Galati  
Designed by James Schuette (sets), Mara Blumenfeld (costumes), James F. Ingalls (lights), and Andre Pleuss and Ben Sussman (sound)  
Featuring Paul H. Juhn, Keong Sim, Jennifer Shin, and Hanson Tse  
With live accompaniment by Jason McDermott and Jeff Wichmann

**WHAT:** *after the quake* – a bittersweet tale that measures love on the Richter scale

**WHERE:** Berkeley Repertory Theatre’s Thrust Stage  
2025 Addison Street @ Shattuck, Downtown Berkeley

**WHEN:** Previews on 10/12 - 10/16 – Performances on 10/17 - 11/25/2007

- Tuesdays & Fridays @ 8:00 PM
- Wednesdays @ 7:00 PM
- Thursdays & Saturdays @ 2:00 PM & 8:00 PM
- Sundays @ 2:00 PM & 7:00 PM
- No performances on Thanksgiving, Thursday 11/22
- No matinees during previews or on 10/18, 10/27, 11/1, 11/10 & 11/15

SUN	MON	TUE ♦	WED	THU ♦	FRI	SAT
14 7 ●	15	16 8 ●	17 8 ★	18 8	12 8 ● T OCT 19 8	13 8 ●
21 2,7	22	23 8	24 7	25 2,8	26 8 ■	27 8
28 2,7	29	30 8	31 7	1 8 ■ NOV 8 2,8	2 8	3 2,8
4 2,7	5	6 8	7 7	8 2,8	9 8	10 8
11 2,7	12	13 8 ■	14 7	15 8	16 8 ■	17 2,8
18 2,7	19	20 8	21 7	22	23 2,8	24 2,8
25 2,7						

- ♦ 7PM DOCENT TALKS (EVERY TUE & THU)
- PREVIEWS
- T TARGET® TEEN NIGHT
- ★ OPENING NIGHT
- ▲ NIGHT/OUT
- BOOK CLUB
- POST-SHOW DISCUSSION

Special Events –  
*Target @ Teen Night:* Friday 10/12 @ 6:30 PM  
*Opening night:* Wednesday 10/17 @ 8:00 PM  
*Book club:* Friday 10/26 @ 6:00 PM  
*Post-play discussions:* Thursday 11/1, Tuesday 11/13 & Friday 11/16 @ 8:00 PM  
*Docent presentations:* Tuesdays 10/16, 10/23, 10/30, 11/6, 11/13 & 11/20 @ 7:00 PM;  
 Thursdays 10/18, 10/25, 11/1, 11/8 & 11/15 @ 7:00 PM; and Friday 11/23 @ 7:00 PM

HOW MUCH:	Section B	Section A	Premium
Previews .....	\$27	\$33	\$37
Tue 8 PM / Wed 7 PM / Thu 2 PM / Sat 2 PM	\$33	\$45	\$50
Thu 8 PM / Sun 2 PM / Sun 7 PM .....	\$37	\$49	\$55
Friday @ 8 PM.....	\$43	\$55	\$61
Saturday @ 8 PM .....	\$49	\$61	\$69

Discounts: • ½ price tickets available for anyone under 30 years of age  
 • \$10 discount for students and seniors one hour before curtain  
 • Groups of 10 or more, contact 510.647.2918 or groups@berkeleyrep.org

**TIX & INFO:** 510.647.2949 – toll-free 888-4-BRT-Tix – [berkeleyrep.org](http://berkeleyrep.org)